

CD2011--43/44



UNIVERSITY OF TORONTO
FACULTY OF MUSIC

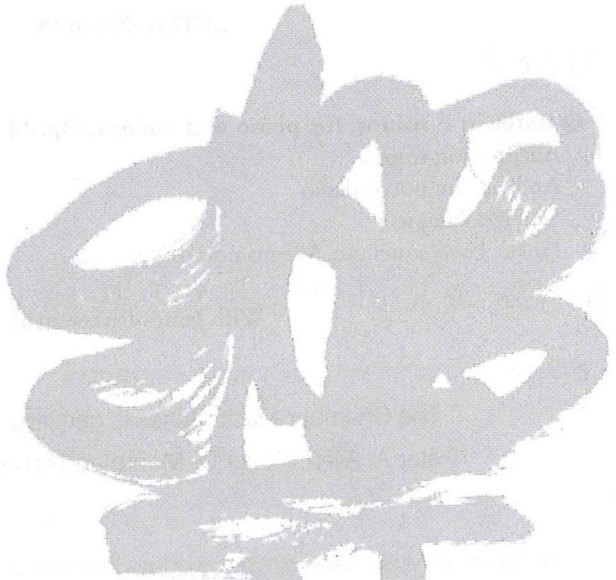
Chamber Music Series

St. Lawrence String Quartet

Monday, February 28, 2011

7:30 pm. Walter Hall

Edward Johnson Building



2010-11

A joyous music season

ST. LAWRENCE STRING QUARTET

Geoff Nuttall, violin
Scott St. John, violin
Lesley Robertson, viola
Christopher Costanza, cello

Disc 1

PROGRAM

↓

Quartet in C minor, Op. 18 No. 4

Ludwig van Beethoven

(1770-1827)

1. Allegro ma non tanto
2. Andante: Scherzoso quasi Allegretto
3. Menuetto: Allegretto
4. Allegro
5. intro

Yiddishbuk-Inscriptions for String Quartet

Oswaldo Golijov

(b.1960)

6. IA.D.W (1932-1944) /IB. FB. (1930-1944) /IC. T.K. (1934-1943)
7. I.B.S. (1904-1991)
8. L.B. (1918-1990)

INTERMISSION

Disc 2

Quintet in F minor, for piano and strings, Op. 34

Johannes Brahms

(1833-1897)

1. Allegro non troppo
2. Andante, un poco adagio
3. Scherzo. Allegro
4. Finale. Poco sostenuto. Allegro non troppo
5. Dvorak Stet minst 3 Scherzo
With James Parker, piano

The Chamber Music Series is generously supported by
Peter A. Allen, Roger D. Moore and an anonymous donor.

The Faculty of Music gratefully acknowledges the generous support of our pillar sponsors

 **Manulife Financial**

mbna

 **Insurance**
Meloche Monnex

The photographing, sound recording, or videotaping of this performance without the written permission of the Faculty of Music is strictly prohibited.

We kindly request that you switch off your cellular phones, pagers, watch beepers, and any other electronic devices that could emit a potentially unwelcomed sound.

Program Notes

LUDWIG VAN BEETHOVEN

(1770-1827)

Quartet in C minor, Op. 18 No. 4

(1799-1800)

When Beethoven wrote his earliest collection of quartets, Vienna considered itself the string quartet capital of the world. Mozart had already written many of his greatest quartets while living there. Now, after his colleague's early death, Haydn was writing his magnificent final works in a medium that had absorbed him for a half century. Beethoven waited until his late twenties before beginning his earliest quartets. He was in his thirtieth year by the time he completed them in 1800. He carefully prepared the groundwork. The majority of his first 17 publications include his own instrument, the piano, with five solo pieces and ten sonatas. String trios provided a means of writing music for strings without inviting immediate comparison with the quartets of Haydn and Mozart. Add in several piano trios and sonatas for violin and for cello and we have a picture of Beethoven carefully preparing the way until he felt confident to tackle a genre in which Haydn and Mozart excelled. When the time came to publish the Op. 18 collection of quartets, in two instalments in June and October 1801, Beethoven also released his impressive First Symphony and the first two piano concertos which he had been revising and polishing for some years. These publications in 1801 catapulted the young man from Bonn, if anyone then doubted it, as a worthy successor to his revered Viennese predecessors.

C minor was the key of choice when Beethoven wished to convey something of particular urgency and drama. And C minor is the key of the String Quartet, Op. 18 No. 4, the only quartet of the set in a minor key. It's also the key of the

Fifth Symphony, the *Sonata pathétique* and the final piano sonata, Op. 111, with its characteristic journey from darkness to light. The opening movement of the quartet is full of driving force and purposefulness. Its architectural scope is broad and the two contrasting themes are closely related. The second movement finds Beethoven continuing to experiment with the inherited structure of the string quartet. It does double duty, as a moderately paced Scherzo in spirit and - with its light, precise scoring and dynamics - as the slow movement it replaces. In it, the intensity of mood is relaxed, but Beethoven's writing is a *tour de force*. The entire movement grows out of the three-note motif played at the very beginning by the second violin. These three notes recur in countless contrapuntal webs, as Beethoven displays dry wit and conscious simplicity. The key of C minor and, with it, much of the intensity of the opening movement, returns in the Menuetto. Its jagged off-beat accents suggest little of the innocent grace and charm of the traditional rococo minuet. After a contrasting trio section (which is still based on the same three-note motif), the repeat of the Menuetto, marked at a quicker tempo, can take on an urgent, even frenzied character. The main weight of the quartet culminates in the impulsive finale, a rondo with an Hungarian feel. —*Keith Horner*

OSVALDO GOLIJOV (B.1960)

Yiddishbbuk (1992)

"A broken song played on a shattered cymbalon." Thus, writes Kafka, begins *Yiddishbbuk*, a collection of apocryphal psalms, which he read while living in Prague's street of the alchemists. The only remnants of the collection are a few verses interspersed among the entries of

his notebooks, and the last lines are also quoted in a letter to Milena: "No one sings as purely as those who are in the deepest hell. Theirs is the song which we confused with that of the angels." Written in Hebrew characters and surrounded with musical notation, marks similar to those of the genuine texts, the psalms' only other reference to their music is: "In the mode of the Babylonian Lamentations." Based on these vestiges, these inscriptions for string quartet are an attempt to reconstruct that music.

The movements of the piece bear the initials of persons commemorated in the work. The first movement commemorates three children interned by the Nazis at the Terezin: Doris Weiserova (1932-1944), Frantisek Bass (1930-1944), and Tomas Kauders (1934-1943). Their poems and drawings appear in the book "...I never saw another butterfly...", published by the US Holocaust Museum. The second movement bears the initials of the writer Isaac Bashevis Singer (1904-1991), and the last movement the initials of Leonard Bernstein (1918-1990). —*Oswaldo Golijov*

JOHANNES BRAHMS (1833-1897) **Quintet in F minor, for piano and strings, Op. 34 (1862-65)**

The F minor Piano Quintet is one of the great chamber works of the 19th century and one of a small handful of successful piano quintets from any century. Yet the mellow, sustained sonority of the string quartet, combined with the brilliance of the piano was not an obvious choice for Brahms. He first wrote the work in its entirety as a string quintet – for quartet plus an additional cello. This was the same instrumentation that Boccherini favoured in more than 100 string quintets and the scoring that Schubert used in his great C major Quintet. Initially satisfied with the work, Brahms sent it for comment to his

friends, Clara Schumann and the violinist Joseph Joachim. Both had reservations about the chosen medium. Brahms responded to their criticism by saying "It will be better if the work goes to sleep." He resolved to burn it – he was by now quite adept at kindling fires with his own abandoned compositions. Still, he did make a two-piano transcription of the quintet before consigning it to flames. When this was tried out a year later, it, too, was deemed too much an arrangement (though Brahms remained satisfied with the work and the two-piano version continues to have its champions today). Clara Schumann suggested that Brahms make yet another arrangement. This time she felt that a compromise version for piano and strings would retain both the strength of the keyboard and the mellow sonorities of the strings.

Both these two later versions were eventually published, the former as a Sonata for Two Pianos and the latter, in 1866, as the work we know today as the Quintet in F minor, for piano and strings, Op. 34. Except for a few minor changes, the Piano Quintet is a literal transcription of the Sonata. The characteristic piano writing is transferred bodily to the solo piano part of the Quintet and the thematic material is divided equally between piano and strings. Certain string sections such as the introduction to the finale suggest that Brahms recalled part of the original string quintet version. The stormy opening movement has all the heart-on-sleeve emotion of Brahms's early F minor Piano Sonata. Here, however, it is on a near-symphonic scale and has a distinctive tragic rather than an heroic ring to it. The tender slow movement brings to mind the music of Schubert. It contrasts dramatically with the rhythmically-driven Scherzo, with its own echoes of the hammering scherzos of Beethoven. The finale begins poignantly but the mood soon gives way to one of dramatic fire and zest. —*Keith Horner*

Biographies

The **St. Lawrence String Quartet** (SLSQ) has established itself among the world-class chamber ensembles of its generation. Its mission: bring every piece of music to the audience in vivid color, with pronounced communication and teamwork, and great respect to the composer. Since winning both the Banff International String Quartet Competition and Young Concert Artists International Auditions in 1992, the quartet has delighted audiences with its spontaneous, passionate, and dynamic performances. Alex Ross of *The New Yorker* magazine writes, "the St. Lawrence are remarkable not simply for the quality of their music making, exalted as it is, but for the joy they take in the act of connection."

Whether playing Haydn or premiering a new work, the SLSQ has a rare ability to bring audiences to rapt attention. They reveal surprising nuances in familiar repertoire and illuminate the works of some of today's most celebrated composers, often all in the course of one evening. John Adams was inspired to write works expressly for the quartet after hearing them in concert. His "String Quartet," written for the SLSQ, was premiered by the quartet in January 2009.

In 2012, the quartet will join forces with the San Francisco Symphony to premiere yet another work Adams is composing with the SLSQ in mind. In spring 2011, they will premiere a new work by Osvaldo Golijov, also composed for them. This forthcoming work (co-commissioned by Stanford Lively Arts and Carnegie Hall) is expected to build on the success of their previous collaboration, which culminated in the twice-Grammy-nominated SLSQ recording of the composer's *Yiddishbuk* (EMI) in 2002.

SLSQ maintains a busy touring schedule. The 2010/11 season includes two trips to Europe with concerts in

Germany, Belgium, Italy, Finland and Estonia. In North America, SLSQ returns to Vancouver, Winnipeg, Toronto, New York and Philadelphia in addition to concerts in North Carolina, Georgia, Oregon, Idaho, Arizona, Florida, Alabama, Texas and Oklahoma. During the summer season SLSQ is proud to continue its long association with the Spoleto Festival in Charleston, SC and Bay Chamber Concerts in Rockport, Maine.

Celebrating the 20th anniversary of the quartet's founding in Canada, SLSQ in 2009 commissioned five Canadian composers and performed their work across the country. They also have active working relationships with numerous other composers, including R. Murray Schafer, Christos Hatzis, Ezequiel Viñao, Jonathan Berger, Ka Nin Chan, Roberto Sierra, and Mark Applebaum.

Since 1998 the SLSQ has held the position of Ensemble in Residence at Stanford University. This residency includes working with music students as well as extensive collaborations with other faculty and departments using music to explore a myriad of topics. Recent collaborations have involved the School of Medicine, School of Education, and the Law School. In addition to their appointment at Stanford, the SLSQ are visiting artists at the University of Toronto. The foursome's passion for opening up musical arenas to players and listeners alike is evident in their annual summer chamber music seminar at Stanford and their many forays into the depths of musical meaning with preeminent music educator Robert Kapilow.

Violist Lesley Robertson is a founding member of the group, and hails from Edmonton, Alberta. Cellist Christopher Costanza is from Utica, NY and joined the quartet in 2003. Violinists Geoff Nuttall and Scott St. John both grew up in London,

Ontario; Geoff is a founding member and Scott joined in 2006. Depending on concert repertoire, the two alternate the role of first violin. All four members of the quartet live and teach at Stanford, in the Bay Area of California.

In the realm of Canadian pianists, **James Parker**, quite simply, is among the best known. Accomplished, versatile, brilliant, are descriptors all frequently linked to this most sought after artist. Mr. Parker's achievements are both lengthy and impressive. James' musical roots can be traced to the Vancouver Academy of Music and the University of British Columbia where he studied with Kum Sing Lee. He then went on and received his Master of Music and Doctor of Musical Arts at The Juilliard School with Adele Marcus. Dr. Parker continues the teaching tradition as the Rupert E. Edwards Chair in Piano Performance on the music faculty at the University of Toronto.

Awards came early and often. Beginning in 1984 with a first prize at the Eckhardt-Gramatte Competition, James served notice that he was a rising star. The CBC competition concurred, selecting him winner of the 25th National Competition for Young Performers. The Virginia P. Moore Award as the most promising young classical artist soon followed, further solidifying Parker's place as one of Canada's best.

Concerts given by Dr. Parker consistently garner artistic acclaim. James' style has earned him praise as "One of the most searching musical intellects and 10 of the nimblest fingers in the business" according to *The Globe and Mail*. James has enthralled audiences in North America and Europe, counting diplomats and dignitaries among his receptive audiences. He has made frequent appearances on CBC, and has performed on Bravo!, the CanWest Global Network, MuchMusic and a myriad of stations across the globe.

A consummate professional, James is recognized as a soloist, a chamber musician and as the pianist for Canada's foremost ensemble, the Gryphon Trio. Add to this his critically acclaimed performances with major Canadian symphonies like Toronto, Vancouver, Victoria, Quebec City, Edmonton, National Arts Centre, Symphony Nova Scotia and many in between, one is reminded of the scope of his contributions to the national classical music scene. With two JUNO recording awards and many other nominations from his vast discography, James Parker continues to graciously strive to do it all. This season, amongst many performances as soloist and with the Gryphon Trio, Dr. Parker will appear with orchestras including The Stratford and Huronia Symphonies.

James Parker is a Steinway Artist.

ST. LAWRENCE STRING QUARTET MASTER CLASS

Tuesday, March 1, 2011

10 am - noon. Walter Hall.

Free and open to the public



PIERRE COLOMBET

RAPHAËL MERLIN

MATHIEU HERZOG

GABRIEL LE MAGADURE

"These string players demonstrate an uncanny sensitivity, spotless clarity of purpose and a deep musicianship that turns everything they touch into highly refined musical gold."

- *The Toronto Star*

"Interpreters of rare understanding and communicative flair."

- *The Strad*

PROGRAM

Debussy: Quartet

Bartók: String Quartet No. 3

Jazz improvisation

Monday, April 11, 2011

7:30 pm. Walter Hall

For tickets call 416-978-3744

Artist website: www.quatuorebene.com
Check out their latest videos on YouTube

Thank you for your support!

The Faculty of Music gratefully acknowledges the generosity of the individuals, foundations, associations and corporations who gave annual gifts of \$1,500 or more between September 1, 2009 and December 31, 2010 in support of our students and programs. Thank you for the part you are playing in advancing the cause of music education in Canada.

Peter A. Allen
Aoyama Harp Company
ARIAS: Canadian Opera Student Development Fund
Ann H. Atkinson
Ron Atkinson and Bruce Blandford
John and Claudine Bailey
Florence Barwell
John Beckwith and Kathleen McMorro
Bel Canto Foundation
Christie and Will Bentham
Harald and Jean Bohne
David G. Broadhurst
Walter and Danuta Buczynski
Glenn H. Carter
Marshall L. Chasin and Joanne DeLuzio
Earlaine and Gerard Collins Foundation
David S. Colville-Reeves
Marilyn E. Cook
Robert Cook
Neil Crory
Gerard Dunnhaupt
Edwards Charitable Foundation
M. Jean Edwards
Brigid Elson
William F. Francis
Shelagh Gill
Susan C. Girard
Peter D. Goddard
Alex Hahn
Ethel Harris
Paul T. Hellyer

The Hermant Family Foundation
John A. Hethrington
Richard and Donna Holbrook
J. Peter and Hélène Hunt
Michael and Linda Hutcheon
J. P. Bickell Foundation
Jackman Foundation
Philip Jackson
JAZZ.FM91
The Norman and Margaret Jewison Charitable Foundation
Marcia and Paul Kavanagh
William and Hiroko Keith
Ken Page Memorial Trust
Helen and Arthur Kennedy
David Klein
Eric V. Klein and Kimberly Weisul
Hans Kluge
Ingeborg Koch
Joseph Koenig
Michael and Sonja Koerner
Patricia Kraemer
Victor Kurdyak
Robert and Carolyn Lake
Leslie and Jo Lander
R. Douglas Lloyd
V. Lobodowsky
Long & McQuade Musical Instruments
Gillian MacKay
Jefferson and Sally Mappin
The McGraw-Hill Companies
Don McLean and Diane Martello
Irene R. Miller
Roger D. Moore
Sue Mortimer

Music Toronto
Larry Nevard
Paul and Nancy Nickle
Phillip Nimmons
James Norcop
Cristina Oke
Christopher D. Palin and Susan E. Middleton
Mary Ann Parker
Wanda Plachta
Brett A. Polegato
Donna Raxlen
Peter, Lynne and Josh Raxlen
Jeffrey L. Reynolds
Kerry Rittich
Shauna Rolston and Andrew Shaw
The Ryckman Trust
Elvino Sauro
Stephen and Jane Smith
Whitney Sinclair Smith
David Smukler
The Stratton Trust
Barbara and John Sutherland
Ian and Kathleen Taylor
Richard Iorweth Thorman
Riki Turofsky and Charles Petersen
Michael Ukas
William and Phyllis Waters
Victor Weinberg
Daniel Weinzwelg
Women's Art Association of Canada
Women's Musical Club of Toronto Centennial Foundation
Lydia Wong
Marina Yoshida
Jacob S. Ziegel

KING'S COLLEGE CIRCLE HERITAGE SOCIETY

We are pleased to acknowledge the following members of the University of Toronto's King's College Circle Heritage Society for including the Faculty of Music in their estate planning.

Lillias Cringan Allward
Kathleen Anderson
Roderick L. Bell
Richard J. Bishop
Harald and Jean Bohne
William R. Bowen and Sandra J. Gavinchuk
Liona M C Boyd
James Briegel
Patrick and Marilyn Brown
Anne Brownjohn
Sherilene M Chycoski
Verna-June Culley
Gerard Dunnhaupt
Barry W Easton

Victor Feldbrill
Kingsley G. Ferguson
Madeline Field
Julian Fisher
Gary Vincent Fitzgibbon
Anne Geddes
Merle H. Gobin-Valadez
Jane N. S. C. Grier
George R. Haddad
Doreen Hall
Vern and Elfrieda Heinrichs
Peter and Verity Hobbs
Charles A. Hunter
Edwin R. and Enid Kammin
Donald and Phyllis Ketcheson

Jodi and Michael Kimm
Angela Louise Klauss and Colin Doyle
Robert and Carolyn Lake
Jo Lander
R. Douglas Lloyd
Michael and Joan Maloney
Ruth Morawetz
James and Charlotte Norcop
Naomi J. Oliphant
Paul Read
Diane Lynn Silverman
Janet Stubbs
Ann D. Sutton
Nora R. Wilson
Lydia Wong

*For information on giving opportunities at the Faculty of Music please contact
Bruce Blandford at 416-946-3145.*